

WILLIAM D. CANNON ART GALLERY



Joe Brubaker
The Exquisite Garden

April 1 – June 24, 2012

A GUIDE FOR EDUCATORS

TABLE OF CONTENTS

Steps of the Three-Part-Art Gallery Education Program	3
How to Use This Resource Guide	4
Making the Most of Your Gallery Visit	5
The Artful Thinking Program	7
Curriculum Connections	8
About the Artist: Joe Brubaker	11
What is Installation Art?	13
Pre-visit activities	14
Lesson one: Introduction to Joe Brubaker	15
Lesson two: Recycled Sculpture	17
Post-visit activities	19
Lesson three: Installation Art	20
Lesson four: Seasonal Trees	21
Bibliography	24
Glossary	25
Appendix	28

STEPS OF THE THREE-PART-ART GALLERY EDUCATION PROGRAM

Resource Guide:

Classroom teachers will use the preliminary lessons with students provided in the Pre-Visit section of the *Joe Brubaker: The Exquisite Garden* resource guide. On return from your field trip to the Cannon Art Gallery the classroom teacher will use Post-Visit Activities to reinforce learning. The guide and exhibit images are provided free of charge to all classes with a confirmed reservation and are also available on our website at www.carlsbadca.gov/arts.

Gallery Visit:

At the gallery, an artist educator will help the students critically view and investigate original art works. Students will recognize the differences between viewing copies and seeing works first and learn that visiting art galleries and museums can be fun and interesting.

Hands-on Art Project:

An artist educator will guide the students in a hands-on art project that relates to the exhibition.

Outcome of the Program

- Students will discover that art galleries and museums can be fun and interesting places to visit, again and again.
- Students will begin to feel that art galleries and museums are meant for everybody to explore and will feel comfortable visiting.
- Students will make art outside of the classroom.
- Students will expand their definition of what art is by viewing a range of artworks.

HOW TO USE THIS RESOURCE GUIDE

This resource guide allows teachers and students to investigate the artworks created by Joe Brubaker.

It is written for teachers to integrate these artworks with additional core content areas in grades 3 and 4 but can be adapted to different grade levels. The resource guide is provided as a part of the Three-Part-Art gallery education program and is aligned with the Visual and Performing Arts Framework for the State of California along with State English-Language Arts Standards and Science Content Standards. By spending time studying the included images, teaching the lessons found in this guide and participating in the tour and art project at the Cannon Art Gallery your students will have the opportunity to take part in a truly comprehensive visual art experience.

To Get Started:

- Begin reading through the guide before using it with your students. Familiarize yourself with the vocabulary, the images, the questioning strategies provided with each image, and the suggested art activities.
- Each lesson includes an image accompanied by questions. Teachers should facilitate the lessons by asking students the *Artful Thinking* questions developed by the Harvard Graduate School of Education, while looking at the image. To have a successful class discussion about the artworks, plan to spend at least 5-to 10-minutes on each image.
- Encourage looking! Encourage students to increase their powers of observation and critical thinking by seeing. Challenge students to look closely and be specific in their descriptions and interpretation of the artworks.
- Looking and considering take time. Wait a few seconds for students' responses.

Your students' responses to the questions in this guide may vary. Be open to all kinds of responses. Respond to your students' answers and keep the discussion open for more interpretations. For example, "That's an interesting way of looking at it, does anyone else see that or see something different?" Remind students to be respectful of others and to listen carefully to each others' responses.

Most lessons have corresponding studio art activities. If time is available, it is recommended to follow the lessons with the suggested activity. Each activity will reinforce what the students learned by looking at the artworks.

MAKING THE MOST OF YOUR GALLERY VISIT

Visiting the Cannon Art Gallery is “Part Two” of the Three-Part-Art gallery education program. A carefully planned gallery visit will greatly enhance your students’ classroom learning and provide new insights and discoveries. The following guidelines were written for visiting the Cannon Art Gallery, but also apply to visiting any other gallery or museum.

STUDENT NAME TAGS ARE GREATLY APPRECIATED.

Reservation Information:

School groups of all ages are welcome free of charge at the Cannon Art Gallery with advance reservations. Priority is given to third and fourth grade students attending any Carlsbad public or private school. Reservations are accepted by phone only at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov and are on a first-come, first-served basis. You will receive an email confirmation notice within 48 hours if your request can be accommodated. We require that at least one adult accompany every five students. If any of your students have any special needs, please let us know when you make the reservation. The docent-led tour and related hands-on art projects take approximately one hour each. The resource guides are written to address third and fourth graders, but the guides may be adapted for other grade levels as well.

Late Arrivals and Cancellations:

As a courtesy to our gallery staff and other visiting groups, please let staff know if your group will be late or cannot keep their reservation. We will not be able to accommodate any group that arrives later than 10 minutes from their appointed time without prior notice. To cancel your visit, please call **at least one week** in advance of your scheduled visit, so we can fill the vacated slot with a class from our waiting list.

It is the teacher’s responsibility to arrive promptly at the scheduled time and let the artist educator know that the group is ready for their visit. Please make prior arrangements for someone to cancel reservations in case of an emergency or illness. Schools and classes with a history of frequent cancellations, or late arrivals, are documented, and will be considered a lower priority for future tour reservations.

Gallery Visit Checklist:

- Allow appropriate travel time so that your tour begins on time.
- Plan ahead for chaperones. Make sure that they understand they are to remain with the students during the entire visit and that it is inappropriate to talk privately during the docent-led tour. Please remind chaperones not to bring their younger children on the field trip due to the poor acoustics in the gallery.
- Visit the exhibit beforehand so that you can preview the artwork.
- Make sure that your students understand the gallery etiquette written below.

Gallery Etiquette:

Please go over the following points with your students (and chaperones) and make sure they understand why each rule must be followed.

- No eating or drinking.
- Remember to look and not touch the artwork. Fingerprints damage the artwork.
- Please no talking when the docent is talking.
- Please remind all adults to turn off their cellphones while participating in the program.
- Please walk at all times.
- Chaperones and teachers must stay with the group. The artist educators need to direct their full attention to helping your students learn about the exhibition and art project.

Program Evaluation:

In order to continue providing the highest quality resource guides, artist educator tours, and hands-on art projects, we ask that the classroom teacher complete an evaluation form after participating in the program. Careful consideration is given to teacher input so that we can best address your students' learning. Please feel free to share your comments and concerns with any gallery staff as well. Or, you may contact the arts education coordinator directly at 760-434-2901 or via email at tonya.rodzach@carlsbadca.gov.

THE ARTFUL THINKING PROGRAM

The purpose of the *Artful Thinking* program is to help teachers regularly use works of art (and music) in their curriculum in ways that strengthen student thinking and learning. The programs goals are: (1) to help teachers create rich connections between works of art and curriculum topics; and (2) to help teachers use art as a force for developing students' critical thinking.

Benefits of *Artful Thinking* Routines

- help to easily integrate art with other curriculum area especially social studies and language arts
- questioning strategies are short, easy to learn
- questioning strategies are flexible and can be repeated to deepen student learning
- questioning strategies can be selected according to which type of critical thinking the teacher wants to emphasize; such as questioning/investigating, observing, describing, comparing and connecting, finding complexity, exploring viewpoints and reasoning

Note:

For more in-depth information on this valuable teaching tool check out the *Artful Thinking* website found at <http://pzweb.harvard.edu/tc/overview.cfm>

CURRICULUM CONNECTIONS

Adapted from the 3rd and 4th grade California Content Standards

This guide is designed to assist teachers with the instruction of Visual Art, English-Language Arts and Science lessons and are aligned with the 3rd and 4th grade California Content Standards. Each lesson concentrates on teaching those content areas through a meaningful exploration of the artworks in this guide.

Visual Arts Content Standards for California Public Schools

Grade 3

1.0 ARTISTIC PERCEPTION

1.5 Identify and describe elements of art in works of art, emphasizing line, color, shape/form, texture, space, and value.

4.0 AESTHETIC VALUING

4.1 Compare and contrast selected works of art and describe them, using appropriate vocabulary of art.

4.2 Identify successful and less successful compositional and expressive qualities of their own works of art and describe what might be done to improve them.

4.3 Select an artist's work and, using appropriate vocabulary of art, explain its successful compositional and communicative qualities.

5.0 CONNECTIONS, RELATIONSHIPS, APPLICATIONS

5.3 Look at changes in figurative works of art and predict what might happen next, telling what clues in the works support their ideas.

Grade 4

1.0 ARTISTIC PERCEPTION

1.5 Describe and analyze the elements of art (e.g., color, shape/form, line, texture, space, value), emphasizing form, as they are used in works of art and found in the environment.

2.0 CREATIVE EXPRESSION

2.3 Use additive and subtractive processes in making simple sculptural forms.

4.0 AESTHETIC VALUING

4.1 Describe how using the language of the visual arts helps to clarify personal responses to works of art.

4.3 Discuss how the subject and selection of media relate to the meaning or purpose of a work of art.

English-Language Arts Content Standards for California Public Schools

Grade 3

1.0 Listening and Speaking Strategies

Comprehension

- 1.1 Retell, paraphrase, and explain what has been said by a speaker.
- 1.2 Connect and relate prior experiences, insights, and ideas to those of a speaker.

Organization and Delivery of Oral Communication

- 1.5 Organize ideas chronologically or around major points of information.
- 1.6 Provide a beginning, a middle, and an end, including concrete details that develop a central idea.

Grade 4

1.0 Listening and Speaking Strategies

Comprehension

- 1.1 Ask thoughtful questions and respond to relevant questions with appropriate elaboration in oral settings.
- 1.2 Summarize major ideas and supporting evidence presented in spoken messages and formal presentations.

Organization and Delivery of Oral Communication

- 1.5 Present effective introductions and conclusions that guide and inform the listener's understanding of important ideas and evidence.
- 1.6 Use traditional structures for conveying information (e.g., cause and effect, similarity and difference, posing and answering a question).
- 1.7 Emphasize points in ways that help the listener or viewer to follow important ideas and concepts.
- 1.8 Use details, examples, anecdotes, or experiences to explain or clarify information.
- 1.9 Use volume, pitch, phrasing, pace, modulation, and gestures appropriately to enhance meaning.

Science Content Standards for California Public Schools

Grade 3

Life Sciences

- 3. c. Students know living things cause changes in the environment in which they live: some of these changes are detrimental to the organism or other organisms, and some are beneficial.
- 3. d. Students know when the environment changes, some plants and animals survive and reproduce; others die or move to new locations.

Grade 4

Investigation and Experimentation

- 6. c. Formulate and justify predictions based on cause-and-effect relationships.



ABOUT THE ARTIST: **JOE BRUBAKER**

Joe Brubaker was born in Lebanon, Missouri in 1948. Ten years later Joe's family moved to Southern California. Joe received his B.A. from Sacramento State University, then attended U.C.L.A. where he earned his M.A. in 1978, followed by an M.F.A. in 1980. From 1980 through 1988 he lectured in Art and Design at U.C.L.A., as well as at Long Beach State from 1982 to 1984. In 1987 Joe moved with his wife and two children to the San Francisco Bay Area, settling in San Anselmo, California. He continued to teach as an Art and Design lecturer at both San Francisco State from 1989 to 1994, and Academy of Art College from 1989 to 1997. Brubaker retired from teaching in 1997 to begin full time work on his own sculpture. Brubaker is primarily a sculptor

and his works are primarily from wood, bronze, steel and found objects. Though he prefers Alaskan Yellow, and Port Orford Cedar, he chooses from a wide variety of both milled and reclaimed woods, including Redwood, Basswood, White Pine, Avocado, Monterey Cypress, and Douglas Fir. The sculptures Joe produces have an incredible range in size; from figurines, only 8 to 10 inches tall, to massive forms as large as 14 feet. The bulk of Joe's work however, lies in the more manageable range, from 16 inch tall busts to 4 and 5 foot tall figures. Though known mainly for his sculptures, he regularly paints, draws and writes poetry. Joe currently works from his studio in San Rafael, California.

Artist Statement

I make art to renew myself, to experience the vitality of creative flow. I also feel that the individual creative process generates a 'halo' effect that is more significant than the individual creative act.

I chose wood sculpture in order to invent myself as an artist, to rewrite my previous history as a painter. An extended trip through Mexico in my early twenties influenced me profoundly. In every dusty village I encountered, there was a town square bounded by a church. I was deeply moved by the religious figures, Santos woodcarvings, and plasterworks I found in the interiors of these churches. This experience remains with me years later, and has always pushed me toward figurative wood sculpture.

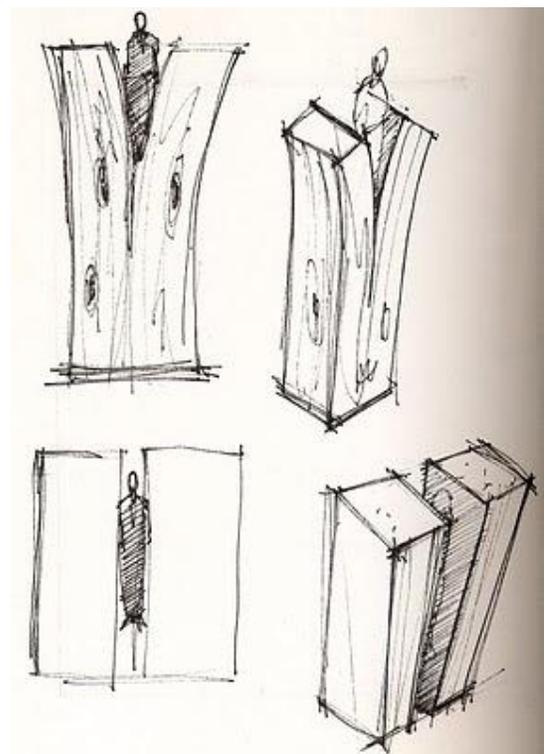
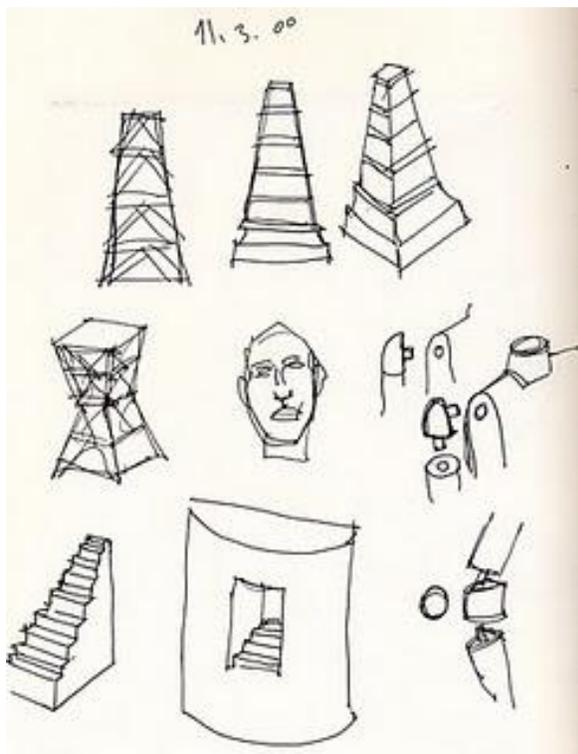
Most of my figures are totemic, that is, very quiet and subtle of gesture. I have found that more extreme body positions in the figures do not work for me. I believe this might be because "quietly gestured" figures invite meditation. Also, a standing, quiet figure exudes grace, and very small adjustments in the head tilt, or arm location, or leg position, affect the attitude of the piece a great deal, and create an implied narrative.

I have experimented with scale, and have carved everything from 8-foot tall figures, to 1-foot tall figures. I've found that the large works are experienced viscerally, and the smaller works are experienced in a more abstract, yet focused manner.

Figurative sculpture, and I believe especially wooden carved sculpture, links to a vast art making tradition throughout the world. In this sense, the medium is highly charged and potent with many associations in history, from Santos carvings, to Egyptian funerary miniatures, to voodoo figures. I find that this history, if not abused too literally, provides a deep thematic background coloration for my work.

Carving wooden figures is necessarily an "action" art, and I think the presence of the hand on the work is one of the highly appealing characteristics of woodwork. I also feel that wood, even painted or with patina, has a warmth and depth that few other art mediums can match.

In the gallery, I want my pieces to work as individuals, each with an implied narrative, but also try to show the work as an installation, so that the individual pieces make a collective statement.



Images excerpted from *Somnambulists*, by Joe Brubaker.

WHAT IS INSTALLATION ART?

Installation Art is a genre of western contemporary art that started in the 1970s. Installation artists create three-dimensional environments or ensembles of objects in a specific space. Some installations alter the entire space they occupy, others are experienced as large sculpture, yet, all Installation Art is meant to become part of the space. Installation Art restructures the viewer's conceptual and perceptual experience of the space through the artist's intervention. As the viewer moves around or within the space, he or she physically or emotionally becomes part of the art. Artists can incorporate any media into Installation Art—such as paint, papier-mâché, sculpture, recycled materials, video, performance, and the internet. Installations may be temporary or permanent.

The intention of the artist is paramount in most Installation Art. Instead of placing all the emphasis on the form of the artwork, the emphasis is on the idea or concept. Today, Installation Art is arguably one of the most original, vigorous and fertile forms of art. It often attracts the greatest attention and causes the most controversy.

Pre-visit activities



LESSON ONE: INTRODUCTION TO JOE BRUBAKER

Related Subjects:

Visual Arts; English-Language Arts

Class Time Required:

One 60-minute class session

Lesson Overview

This lesson will prepare your students for their upcoming visit to the William D. Cannon Art Gallery by providing them with an opportunity to view and discuss some of the artwork that is on display in the *Joe Brubaker: The Exquisite Garden* exhibition. Leading students through the Colors, Shapes, Lines: What are they like? What do they do? *Artful Thinking* routine will allow the students to carefully observe each image located in the resource guide. This careful observation will enhance students understanding of the Elements of Art. The Elements of Art are sensory components used to create works of art: line, color, shape, form, texture, value and space.

Materials/Resource Guide Images

- Image 1: Joe Brubaker, *Jacque*
- Image 2: Joe Brubaker, *Oliver*
- Image 3: Joe Brubaker, *The Wicker Man Project*, Donna Seager Gallery, San Rafael, 2008
- Image 4: Joe Brubaker, *The Wicker Man Project* [Detail], Donna Seager Gallery, San Rafael, 2008
- Appendix:
Colors, Shapes, Lines: What are they like? What do they do? *Artful Thinking* routine
Elements of Art bulletin board materials

Procedures

1. Begin the lesson with an introduction to the Elements of Art. Write the following definitions on a white board, overhead transparency, or smart board, or post the Elements of Art terms for your class to review as you discuss the following terms. Consider creating or having the

students create hand motions to go along with each Elements of Art to encourage embedding their meaning into the students' long term memory. All works of art incorporate one or more of the Elements of Art.

2. Artists choose to use these elements depending on how they want their artwork to “look,” or the way that they want the viewer to experience their work.
 - **Color:** Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).
 - **Line:** A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.
 - **Form:** Form, along with shape, defines objects in space. Form has depth as well as width and height.
 - **Shape:** Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.
 - **Space:** The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.
 - **Texture:** The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.
 - **Value:** The lightness or darkness of a hue or neutral color.
3. Engage your students in a conversation about the selected group of images included in the *Joe Brubaker: The Exquisite Garden* resource guide. Present the images one at a time, leading a discussion about each work before moving on to the next image. Allow for approximately 5-10 minutes per image. The *Artful Thinking* routine Colors, Shapes, Lines: What are they like? What do they do? is located in the appendix. You may also lead the students' in the *Artful Thinking* questioning strategies on the back of each image.
4. Ask your students to keep their new vocabulary words in mind when they visit *Joe Brubaker: The Exquisite Garden* exhibition at the William D. Cannon Art Gallery. All of the terms that they discussed in class can be used to evaluate and discuss the works that they will see on their field trip to the gallery.

Extension

- Ask your students to prepare short presentations on one of the works discussed as a class. Encourage your students to identify at least two Elements of Art that are present in their chosen artwork, and discuss how these two (or more) elements contribute to their experience of the work.

LESSON TWO:

RECYCLED SCULPTURE

Related Subjects:

Visual Arts, English-Language Arts, Science

Class Time Required:

Two 60-minute class sessions

Lesson Overview

In this lesson, students will create a sculpture using recycled materials in an additive and subtractive process.

- **Additive** refers to the process of joining a series of parts together to create a sculpture
- **Subtractive** refers to a sculpting method in which the form is created by removing or taking away original material.

Materials/Resource Guide Images

- Image 1: Joe Brubaker, *Jacque*
- Image 2: Joe Brubaker, *Oliver*
- Recyclable materials you can easily cut with scissors (paper towel rolls, assorted paper scraps, magazines, milk containers, school lunch trays, etc.)
- Other recyclable materials that cannot be cut with scissors (cans, plastic bottles, small toys, etc.)
- Yarn, twine, or ribbon
- Scissors
- Masking tape or duct tape

Procedures (Part 1)

1. Ask the students to bring in clean recyclable materials. You can involve parents in this project by sending a letter home about 2-4 weeks before the project, requesting recyclables for an upcoming art lesson. Be sure to include examples of the types of recyclable materials needed.
2. Prepare discussion materials—Image found in resource guide.
3. Begin a dialogue regarding recycling.
What is recycling? Recycling simply means "to take something old or used and make something new." Why is it important to reuse and recycle? What items can you recycle at home? What items can you recycle at school? What do you think will happen if people don't reuse and recycle?

Procedures (Part 1)

Continued

4. Show students the images of related artworks. Use the following questions to guide the discussion about the images:
What do you see? What recycled materials did the artist use? Why do you think the artist used recycled materials? Do you think recycling is important to the artist? How can you tell? What is the artist trying to tell people who see his work? Do you think this artwork should be placed in a museum? Why or why not? If you were going to create a piece of artwork using recycled materials, which materials would you use? What would you create?

Procedures (Part 2)

1. Explain to students that they will be creating a sculpture using recycled materials.
2. Discuss and give examples of the additive and subtractive process when sculpting. Model each vocabulary word by using recycled materials to give a visual example. For example, sawing and removing a piece of Styrofoam with a plastic knife is an example of the subtractive process. Joining two paper towel rolls together is an example of the additive process.
3. Hand out all of the art supplies and recycled materials to the students.
4. Give students 30-to 45-minutes to create their sculptures. During this time, walk around the class, helping individual students and asking them to identify the Elements of Art within their projects.
5. Once the students have finished creating their sculptures. Ask students to give a short informal presentation explaining the materials used and how this piece of artwork can be used to tell others about the importance of recycling. Also, ask students to discuss what they learned, liked or noticed while they were creating their work of art. Listen for appropriate use of vocabulary.

Extensions

- Work with your school library staff to locate books about recycling. Perhaps this project can be linked with a school-wide recycling initiative.
- Have students read different articles related to recycling and have a discussion based on those readings.
- Have students write an informal report about reusing and recycling.
- Have students write a description of their work that describes how it looks and feels, and how they hope their project inspires people to look at recyclable materials in a new way.

Note:

This “*Recycled Sculptures*” lesson was first written and used by the Office of Education, Museum of Contemporary Art. It has been adapted for the use in the *Joe Brubaker: The Exquisite Garden* resource guide.

Post-visit activities

LESSON THREE:

INSTALLATION ART

Related Subjects:

Visual Arts, English-Language Arts and Science

Class Time Required:

Two 60-minute class sessions

Lesson Overview

Joe Brubaker's sculptures and installation explore the relationship between humans and the natural environment. In this lesson, students will explore their own relationship to the natural environment through a mixed media collage activity and a discussion of installation art.

Materials/Resource Guide Images

- Image 3: Joe Brubaker, *The Wicker Man Project*, Donna Seager Gallery, San Rafael, 2008
- Image 4: Joe Brubaker, *The Wicker Man Project* [Detail], Donna Seager Gallery, San Rafael, 2008
- Butcher paper in a color of your choice; one approximately 2x4 ft. sections for each group of students (3-4 students in each group)
- A variety of colorful, textured pieces of paper, newspaper and magazines
- A variety of fallen leaves, rocks, twigs shells or other natural materials that would match the selected environment
- Markers, colored pencils, crayons or a combination of materials
- Glue sticks
- Scissors

Procedures (Part 1)

1. Choose an environment for your entire class to use as a starting point for their mixed-media collage. For instance, choose an environment that the students are learning about in their science class, i.e. oceans, deserts, tundra, forests, grasslands, and wetlands.
2. Gather images of the selected environment from books, magazines or the internet to inspire detailed artworks.
3. Ask students to start collecting natural materials that they would like to share and to use in their collage.

Procedures (Part 2)

1. Begin this lesson with a discussion of **Installation Art**. See page 13 for a definition.
2. Share the laminated images of *Joe Brubaker's Exquisite Garden* with your class.
3. Ask your students to describe their experience of the work of art during their visit to the William D. Cannon Art Gallery. *What was their experience of viewing the installation?*

Guide students to describe how certain parts of the structure may have felt familiar where others may have felt unfamiliar or mysterious. Ask students to answer discussion questions and note when they mention the specific materials the artist used to create the artwork. If time allows refer to the questioning strategy on Image 4.

4. Next introduce the art project that will be taking place today. Explain to your class that they will work in groups to create a mixed media collage that will bring an outside environment into the classroom and become part of an installation artwork at school.
5. Next, introduce the art project that will be taking place today. Distribute one larger size (9" x 12" black construction paper), assortment of small pieces of construction paper, {crayons, markers, colored pencils}, scissors, and glue.
6. Break students into groups and allow the students' time to review images of the environment and brainstorm list of details they want to use in their collage. Once planning has been completed students may pick up butcher paper base and additional collage materials and begin working.
7. Ask students to describe their works of art using Element of Art terms.
What forms did they use? What colors?
8. On conclusion of lesson ask students to describe what they learned, liked or noticed about this art lesson.

Extension

- Direct students to write an artist statement about their collage and its place in the classroom installation. Encourage them to include detailed descriptions of location's actual environment and the ways they chose to depict it in their collage. They should also describe how their collage blends in and stands out as part of the entire class's installation.



LESSON FOUR: SEASONAL TREES

Related Subjects:
Visual Arts

Class Time Required:
Two 60-minute class sessions

Lesson Overview

Joe Brubaker's sculptures and installation explores various things found in nature, along with man-made items left behind. By choosing to work in three-dimensions and selecting wood for many of his artworks careful viewing allows us to get closer to nature as well. In this lesson, students will investigate trees in order to observe shapes, colors and lines in nature and create their own three-dimensional tree.

Materials

- Assorted colors, construction paper 18" x 24" or 12" x 18"
- Oil pastels (16-color set)
- Watercolor paints
- Large paint brushes
- Water containers
- Brown paper bags (lunch/sandwich-size)
- Assorted colored tissue paper
- Fallen leaves and branches
- Cotton balls
- White glue
- Images of trees from books, magazines and/or internet

Procedures (Part 1)

Two-Dimensional Tree Drawing Lesson

1. Begin this lesson by taking time to closely observe the structure of trees by either examining one outside on the school campus or using a photograph or illustration selected for visual aid.
2. Ask students to notice all the different size and shape changes that take place on a tree from its roots to its topmost branches. Letting students search for "V" and "Y" shaped formations often helps focus students' observations and allows them to notice how branches get thinner and thicker and also how some branches overlap and go in and out of one another.

3. After spending time observing the shapes, colors and lines in actual trees students will create an artful tree drawing using pencils, oil pastels and watercolor.
4. Students should begin drawing tree form in pencil first using all the information they used observing the tree they studied.
5. Once the students' pencil drawing is complete they should color in the tree with oil pastels and paint the background with watercolor.



Procedures (Part 2)

Create a Three-Dimensional Tree Lesson

1. Introduce the difference between two-dimensional and three-dimensional objects.
Ask: Can we make a three-dimensional tree from flat sandwich bags? Are they three-dimensional? What happens if I put my hand into the bag and open up my fingers inside? Now is it three-dimensional?
2. Next, demonstrate how to transform the bag into a free standing tree form by squeezing the bag together and then pressing down on the bottom of the bag to create roots. Shape the opening of the bag like a goblet and demonstrate how to make the tree's branches by tearing, pinching and twisting torn pieces.
3. Model how to make leaves by crumpling small pieces of tissue paper, dripping in glue to add to branches.
4. Check for understanding and allow students to begin their own trees.
5. At conclusion of lesson, ask students to describe what they learned, liked or noticed during this art lesson.

Extension

- This lesson can be adapted for any season by changing the paint colors. You can use pink tissue paper for cherry blossom trees in the spring or using white tissue paper or cotton balls for the snow in the winter.

Note:

This "Seasonal Trees" lesson was first written and used by Aileen Pugliese Castro a visual arts instructor at Arts Umbrella in Vancouver, British Columbia. It has been adapted for the use in the *Joe Brubaker: The Exquisite Garden* resource guide.

BIBLIOGRAPHY

The following is a list of online resources used in the development of *Joe Brubaker: The Exquisite Garden* resource guide. Those with an asterisk [*] offer curriculum ideas appropriate for third and fourth grade teachers.

“Artful Thinking” Project Zero at the Harvard Graduate School of Education
<http://www.pz.harvard.edu/tc/routines.cfm>
Accessed on 29 Nov. 2011

Getty Thesaurus of Art and Architecture
http://www.getty.edu/vow/AATFullDisplay?find=santo&logic=AND¬e=&english=N&prev_page=1&subjectid=300264080
Accessed on 27 Dec. 2011

“The Elements of Art.” J. Paul Getty Museum.
http://www.getty.edu/education/for_teachers/building_lessons/elements.html#line
Accessed on 5 Dec. 2011.

*The Imagination Factory
<http://www.kid-at-art.com/>
This Web site teaches kids about the importance of recycling and the different types of art projects they can create with recycled materials. The —Trash Matcher|| link allows students to choose a type of recyclable material and provides them with an art/recycling activity that calls for that material.

*Environmental Protection Agency: Welcome to Recycle City
<http://www.epa.gov/recyclecity/>
In this website, students can explore Recycle City (a town that reduces waste and betters the environment), explore Dumptown (a town that was ravaged by trash), create their own Recycle City and participate in different recycling activities.

PBS’s Educational Contemporary Art Series: Andrea Zittel
<http://www.pbs.org/art21/artists/zittel/>
Zittel’s sculptures and installations transform everything necessary for life—such as eating, sleeping, bathing, and socializing—into artful experiments in living. Blurring the lines between life and art, Zittel’s projects extend to her own home and wardrobe.

Recycled Art and Toy Bazaar
http://www.indigoarts.com/store1_recycle.html
This website has images of toys created out of recycled materials from Africa, Asia and the Americas.

GLOSSARY

Acrylic Paint: This water-soluble paint is made from synthetic materials and has good adhesive qualities. It is fast drying, and can be diluted with water and easily mixed to make a variety of colors.

Abstract: Artwork in which the subject matter is stated in a brief, simplified manner. Images are not represented realistically and objects are often simplified or distorted.

Additive: Additive refers to the process of joining a series of parts together to create a sculpture.

Art criticism: An organized system for looking at the visual arts; a process of appraising what students should know and be able to do

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Complementary Colors: Colors that are opposite one another on the color wheel. Red and green, blue and orange, and yellow and violet are examples of complementary colors.

Composition: The arrangement of elements in a work of art. Composition creates a hierarchy within the work, which tells the viewer the relative importance of the imagery and elements included.

Content: Message, idea, or feelings expressed in a work of art.

Elements of Art: Sensory components used to create works of art: line, color, shape/form, texture, value and space.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Installation Art: The hanging of ordinary objects on museum walls or the combining of found objects to create something completely new. Later, Installation Art was extended to include art as a concept.

Intensity: Intensity refers to the brightness of a color (a color is full in intensity only when pure and unmixed). Color intensity can be changed by adding black, white, gray or an opposite color on the color wheel.

Line: A line is an identifiable path created by a point moving in space. It is one dimensional and can vary in width, direction and length. Lines can be horizontal, vertical, or diagonal, straight or curved, thick or thin.

Medium: The medium is the material an artist uses to make his or her artwork. Paint is an example, photography is another.

Mixed media art: Mixed media art refers to artwork that is made using more than one medium or material.

Mood: The atmosphere or feeling of a work of art.

Negative space: Negative space refers to spaces that are or represent areas unoccupied by objects.

Positive space: Positive space consists of spaces that are or represent solid objects.

Primary colors: Primary colors are the basis for making all other colors (red, blue, yellow).

Proportions: The size relationships of one part to the whole and of one part to another.

Santos: Small wooden or ivory carvings of saints and other holy figures produced for Roman Catholics in Spanish colonies in the Americas, the Caribbean, and elsewhere. It may also refer to later imitations of these early carvings. They became extremely popular in the Spanish colonies, and were typically found in every Christian home and placed in churches, where some became the focus of pilgrimage. It was customary to dress them in clothes made of fabric that was often decorated with intricate embroidery.

Secondary colors: Secondary colors are made by mixing any two of the primary colors (red + yellow = orange; red + blue = purple; blue + yellow = green).

Shape: A two-dimensional area or plane that may be open or closed, free-form or geometric. It can be found in nature or is made by humans.

Space: The emptiness or area between, around, above, below or contained within objects. Shapes and forms are defined by the space around and within them, just as spaces are defined by the shapes and forms around and within them. See two-dimensional and three-dimensional.

Still life: Arrangement or work of art showing a collection of inanimate objects.

Style: Characteristics of the art of a culture, a period or school of art. It is the characteristic expression of an individual artist.

Subject: In the visual arts, the subject is what the artist has chosen to paint, draw, sculpt or otherwise create.

Subtractive: Refers to sculpting method produced by removing or taking away from the original material (the opposite of *additive*).

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Three-dimensional: Having height, width and depth. Also referred to as 3-D.

Two-dimensional: Having height, and width but not depth. Also referred to as 2-D.

Value: Lightness or darkness of a hue or neutral color.

Appendix

COLORS, SHAPES, LINES

What are they like? What do they do?

A routine for exploring the formal qualities of art.

1. Take a minute to look at the artwork. Let your eyes wander over it freely. What do you see? Take a few observations from students and then move on to the next step.
2. Observe and describe the colors, shapes and lines in detail. Make 3 columns.

COLORS What colors do you see? Describe them.	SHAPES What kinds of shapes do you see? Describe them.	LINES What kinds of lines do you see? Describe them.

3. Choose a kind of color, shape or line that you listed.
* How does it contribute to the artwork overall? (How does it help the artwork “work?”)

Consider:

- How does it contribute to how the artwork feels?
 - How does it contribute to the mood of the artwork?
 - How does it contribute to how the artwork looks?
 - How does it contribute to the story the artwork tells?
 - How does it contribute to the ideas in the artwork?
- * Do this with at least two elements. They can be chosen from any column.

4. What new ideas do you have about the artwork? What do you see now that you didn't see before?

We visited the
William D. Cannon
Art Gallery
and viewed the
Joe Brubaker:
The Exquisite Garden
exhibition.

We learned about
artist, Joe Brubaker
and Installation Art.

We also learned
about the
Elements of Art.

Elements of Art are
sensory components
used to create works
of art: line, color,
shape, form, texture,
value and space.

Color: Light reflected off objects. Color has three main characteristics: hue (red, green, blue, etc.), value (how light or dark it is), and intensity (how bright or dull it is).

Line: A line is an identifiable path created by a point moving in space. It is one-dimensional and can vary in width, direction, and length. Lines can be horizontal, vertical or diagonal, straight or curved, thick or thin.

Form: Form, along with shape, defines objects in space. Form has depth as well as width and height.

Shape: Shape, along with form, defines objects in space. Shapes have two dimensions, height and width, and are usually defined by lines.

Space: The emptiness of area between, around, above, below or within objects. Shapes and forms are defined by the space around and within them.

Texture: The feel and appearance of a surface, such as hard, soft, rough, smooth, hairy, leathery, sharp, etc.

Value: The lightness or darkness of a hue or neutral color.

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WILLIAM D. CANNON ART GALLERY

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